



PERIODS OF HISTORICAL DEVELOPMENT OF UZBEK MUSICOLOGY

Utanov Utkir Qurbonovich
(PhD), associate professor

Inomova Muyassar Furqat qizi
Master of JDPU

<https://doi.org/10.5281/zenodo.8019906>

Annotation: In this article, the authors gave information about the history of the emergence of music, its role in the spiritual, cultural life of mankind and the stages of historical development.

Keywords: music, singing, dance tubes, whistles, percussion instruments, ratchets, sivistzi-flute, terracotta-figurines, dancers, "circle dance.

It is known that the history of Uzbek music has been formed over the years and has reached us in a state of certain changes. In order to learn new knowledge about the historical development of Uzbek music, we should mention that in the 19th century, there was an increased interest in the study of musical creations in the history of the Turkic peoples, as well as Eastern music and classical music. During this period, it was possible to study the examples of musical creations that appeared in Uzbekistan, the works of musicians and creators.

As a result of archeological and ethnographic researches, it has been studied that the art of music has been formed since primitive times, and that it has improved in connection with the process of work and rest, religious ceremonies and military campaigns. The basic factors of music have been formed since the primitive times of human society.

At first, it was considered the first people's rhythmic steps, repeated movements during hunting or other collective activities, sounds created by clapping hands on hands or body, as well as rhythmic sounds caused by objects and stones touching each other. In this period, the rhythm method was the first formed form of music art, it was the main means of primitive people's way of life, it was the main tool for calling teammates, gathering together and other activities.

According to the scientists, the first percussion (membranophone) instruments related to music appeared in the 13th millennium BC. Such instruments are considered to be related to the rhythmic structure of the first labor songs, later noisy (idiophonic) instruments appeared. The main purpose of studying the history of Uzbek music is to provide detailed information about the emergence and stages of development of professional compositional genres in Uzbek music to students of higher educational institutions in the field of music, to study and master them.

The oldest and most common of percussion instruments is the circle. The circle was a means of informing, warning and rallying people about various situations. Later, it was used as a musical instrument and in the treatment of mental illnesses, as a tool to help diviners communicate with spirits.

In particular, the sound of the circle together with trumpets, trumpets and drums announced weddings, holidays and celebrations. T. According to Vizgo, musical instruments such as doira,

debu, daff, daz, dov, mudovara, sanj instrument, golacha were created 4 thousand years ago, and their improved types have reached us. In Central Asia, in addition to various fields such as percussion and wind music, singing, and dancing, other forms of entertainment and gatekeeping are also widely developed. Our people are the creators of unique masterpieces of musical art that are rare in the world. For example, mil. avv. Images of musicians playing circular instruments found in the Saimalitash archaeological monument in the Fergana Valley dating back to the 12-7th millennium (Mesolithic) can be cited. It has been proven that these images are musical instruments that have existed since primitive times.

It is known that the Zoroastrian religion appeared in Central Asia at the beginning of the 1st millennium BC. "Religious ceremonies, holidays, and traditions, which are considered Zoroastrian traditions, will later have a great impact on the development of the culture of the peoples of Central Asia, especially the art of music. "Especially the Zoroastrian holy book Avesta hymns clearly describe the formation of professional music genres in the process of worship rituals in the early Middle Ages, when parts of the Gatho" are played with melodies based on certain rules. The part of the work that has come down to us, according to Professor E.E. Bertels, "Avesta" consists of 83,000 words and consists of four parts - Yasna, Yashtlar, Vispered, Vendidad. Among them, the so-called "gat" songs included in Yashna are the oldest and most valuable parts of "Avesta". Each part of Yashna is called ho and hot. "Gafs consist of seventeen hots and seventy-two hots." Hot consists of several clauses. In terms of weight and poetic forms, they are divided into five groups. Each group gave birth to a type of music called Gat, which means melody.

In the territory of Uzbekistan, cultural development is observed in all areas by the ancient period. This development is especially evident in the art of music. At this time, holiday settings are especially common. Examples of this are the musical instruments and images found in the Khorezm Oasis of Sheep Killed Castle, Tuproq Castle, and Afrosiyab in Samarkand. A musician figurine found in Afrosiyab is believed to have been made of reed or bamboo wood, judging by the parts of the flute in its hand, the tuning parts, and one or two syllables. The fact that these wall paintings are rendered in an extremely vivid and realistic way shows that they were painted by famous artists of their time. .

Important for us are the images reflected in the limestone sculptures of the Ayritom Temple of the Late Antiquity. Let's briefly touch on one of them. These are the statues of the three musicians that once decorated the ceiling of the temple. On one side of the cornice, there is a statue of a young woman with a chubby face, big eyes, close-set eyebrows, a pointed nose, and thick lips, turning her face slightly to the right. A woman wears expensive clothes, earrings in her ears. he has a bracelet on his hands and a necklace on his neck. A second woman playing a string-like instrument is depicted looking slightly to the left. The clothes he wears are distinguished from the clothes worn by the first woman by their modesty.

The stages of development of the history of Uzbek music have been systematized through our table below, and the names of Uzbek musical instruments, the periods of their appearance, and their locations will serve as a guide for students and young people to learn quickly and effectively.

| T.r | Musical instruments | Periods, centuries | Address sometimes |
|-----|--|-------------------------------------|---------------------------------------|
| 1 | Sounds intelligible to primitive people. A rhythmic pattern produced by primitive people's stepping, repetitive movements in hunting or other group activities, and clapping of hands or body | Mil. avv. 100-40 thousand years ago | Thank you, Teshiktosh |
| | Early percussion (membranophone) instruments-various forms of the circle, the emergence of drums | Mil. avv. 40-17 thousand years ago | Kolbulok, Siyobcha, Saymolitash rocks |
| | Percussion instruments include circle, debu, daff, daz, dov, mudovara, sanj instrument, golacha Urma, , hurricane , qayraq, etc. k.) | Mil. avv. 40-17 thousand years ago | Obishir, Join, Machai |
| | Expressive tools that gradually acquire musical properties from the accents of folk games, magical melodious expressions, imitation sounds of animal sounds, alarm (indicative) shouts . | Mil. avv. 15-12 thousand years | Obishir, Join, Machai |
| | stone , bone, wood, shell, horn as the first musical instruments, as "musical weapons" | Mil. avv. 12-7 millennia | Sarmishsay |
| | Idiophones such as rattle, zuvilcha, blowing (kushtak, burgu, sibizga), percussion (karayok, duval , etc.) | Mil. avv. 6-4 millennia | Sopollitepa |
| | Damli (aerophone) instruments - flute, oud trumpet, trumpet | Mil. avv. 4-3 thousand years | Sopollitepa, Mominabad, Afrosiyab |
| | It reminds the Uzbek folk children's instrument - shuvullak (whistle). A round, hollow, hum-shaped "shuvullaki" consists of 2-3 additional curtain-holes of different heights. | Mil. avv. 4-3 thousand years | Afro-white |
| | The religion of Zoroastrianism created by the peoples of Central Asia and its holy book "Avesta". | Mil. avv. 3-1 millennia | Central Asia, Khorezm |
| | Musical instruments and songs listed in the Avesta | Mil. avv. 3-1 millennia | Central Asia, Khorezm |
| | Among the ancient holidays mentioned in the book of Avesta, Navruz, as well as Mehrjan, Dionysius (related to the name of A. Makedonsky) are mentioned. | Mil. avv. 3-1 millennia | Central Asia, Khorezm |
| | In "Avesta", the first musical views of that period, the influence of Zoroastrian religious | Mil. avv. 3-1 millennia | Central Asia, Khorezm |



| | | | |
|--|---|------------------------------------|--|
| | songs on people's outlook, and the emergence of various performance styles from that period | | |
| | Udchi woman _ Terracotta figurine. | Mil. Av . I a. - mile. Ill century | Afro-white. Hermitage |
| | Harpist . Terracotta figurine. | Mil. Av . I a. - mile. Ill century | Afro-white. Samarkand Museum . |
| | Oud, harp, luntia, avlos, drum, plate | In ancient times | Ayritom pediments from the Kushan period |
| | Hail (percussion), wind and string instruments began to appear. The hail instrument in the hands of the people performing the pantomime dance in the paces also proves this. ¹ | In ancient times | From a stone |
| | Garlandar is a percussion instrument | In ancient times | Ayritom pediments from the Kushan period |

To sum up, the history of Uzbek music has a long past, and in order to reveal the gems of this history step by step, first of all, in connection with the sciences of history and archeology, it is to deliver it to the future generation. Enriching the unexplored knowledge and many creative examples of our rich history is of great importance in the development of Uzbek music.



¹⁸ Bershtam AH Naskalnye izobrajeniya Saymali stone _ // "Soviet economy", M., 1952, #2

References:

1. Ш.М.Мирзиёев “Ўзбекистон давлат консерваторияси фаолиятини янада ривожлантириш ва такомиллаштириш чора-тадбирлари” тўғрисидаги қарори. // Халқ сўзи. 8.08. 2017 й.
2. Айходжайева Ш., Ергашева Ч., Зокиров А.. Ўзбек мусиқаси тарихи. Дарслик, Тошкент 2021
3. Аскарлов. А.А. Сапаллитепа. – Тошкент: Фан, 1973.
4. Аскарлов А.А. Раскопки могильника эпохи бронзы в Муминабаде // ИМКУ – Тошкент: 1969. №8. С.59.
5. Бердимуродов А. Амир Темур ва Темурийлар давлати пойтахти. Шарқ юлдузи. № 6. Тошкент, 2020. Б. 74.
6. Визго Т. Музыкальные инструменты Средней Азии, М, 1980, 15- б.
7. Қаюмов А., Ишоқов М., Отахўжаев А., Содиқов Қ. Қадимги ёзма ёдгорликлар. УзРФА “Ёзувчи”, Т., 2000, 4-32-бетлар; Мадраимов А., Фузаилова Г. Манбашунослик. Т., 2008.
8. Назаров А. Антик давр мусиқа маданияти. Қўлёзма. Санъатшунослик институти кутубхонаси. Инв. №997. 2003 й.
9. Қорабоев У., Соатов Г. Ўзбекистон маданияти. Т., 2011, 48-56-бетлар.
10. Xudoynazarovna, Q. O. (2022). PEDAGOG XOTIN-QIZLARNING TALABALAR XULQ-ATVORIGA TA'SIR ETUVCHI OMILLARNI TUSHUNISHI: SAMARALI O'QITISH KALITI. BARQARORLIK VA ETAKCHI TADQIQOTLAR ONLAIN ILMIIY JURNALI, 2(4), 272-278.
11. KHUDOYNazarovna, K. O. (2022). THE TECHNOLOGY OF ORGANIZING EDUCATIONAL ACTIVITIES FOR THE FORMATION OF THE PERSONAL SPIRITUALITY OF THE FUTURE TEACHER. International Journal of Philosophical Studies and Social Sciences, 2(3), 278-287.
12. Xudoynazarovna, Q. O. (2022). Technology Of Development Of Social Activity Of Female Pedagogues In The Conditions Of The New Renaissance. Journal of Positive School Psychology, 6(9), 4469-4471.
13. Kurbanovich, U. U. (2021). The role of excursions to spiritual places in the development of the spirituality of the younger generation. ACADEMICIA: An International Multidisciplinary Research Journal, 11(9), 699-702.
14. Utanov Utkir Qurbonovich, & Urinova Sabina Shukhrat qizi. (2022). THE ROLE OF CREATIVE ASPECTS IN THE WORK OF FUTURE MUSIC TEACHERS. World Bulletin of Social Sciences, 9, 203-206. Retrieved from <https://scholarexpress.net/index.php/wbss/article/view/922>
15. Утанов, У. (2016). Эффективность проектной технологии в организационной и обеспечении духовно-нравственного воспитания будущего учителя. Наука и мир, (2-3), 106-107.
16. Qurbonovich, U. U. (2022). USING SIBELIUS MUSIC TEXT EDITOR IN MUSIC EDUCATION. Modern Journal of Social Sciences and Humanities, 4, 127-129.
17. Qurbonovich, U. U. (2022). Factors Of Development Of Teacher's Spiritual Image. Journal of Positive School Psychology, 6(9), 4472-4475.